The DECORATION of OUR HOMES

The interior of the home

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Helpful Hints To Home Owners

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Helpful Hints to Home Owners

The color scheme suggestions in the enclosed folders may as a rule be followed implicitly by the home owner, inasmuch as the interiors and exteriors selected for our illustrations have their counterparts among the various types of American homes.

In some cases, however, the conditions existing may be such as to call for different treatment. The home owner should therefore learn to recognize the conditions that affect the selection of proper color schemes before applying those suggested by us or selecting others for his home.

This booklet points the way. With the help of the enclosed color scheme suggestions and "Wall Effects of Distinction for the Home," the booklet will make it possible for the home owner to exercise his own good taste and judgment to the best advantage. This booklet also tells how to submit special decorative problems to our Department of Decoration.

Selecting a Wall Color

In working out an interior scheme which brings the color of the furnishings and the color of the walls, woodwork and ceiling into harmony, there is always the choice of several tints for the walls. Before making a selection, it is well to consider first which tint is most appropriate for the particular room being decorated. Is it a living room, a dining room or a sleeping room? Each room serves a different purpose and the use to which a room is put determines to a considerable extent the wall color which is most suitable. This principle in decoration is made clear by copy and illustration in the enclosed folders.

The color on the walls of a room has an influence on its apparent size, lightness and warmth. Colors can be used to make a room appear smaller or larger, lighter or darker, and cooler or warmer.

Color Influences Size of Room

Light colors on the walls make small rooms appear larger. The light and grayed colors are good for use on the walls of a small room. Light blues and greens, or colors tinged with blue or green, are particularly good for the reason that these two colors have a tendency to make surfaces appear more distant than they are actually.

Dark colors on the walls make rooms look smaller. The use of comparatively strong colors on the walls will go a long way toward decreasing the apparent size of a large room and therefore making it more hospitable.

If the ceiling of a room is high, it should be tinted a darker color than ordinarily in order to bring it down apparently and make it appear lower. This may be accomplished by using a color only a little lighter than the wall color.

It is often a good plan in long narrow rooms, or where the ceiling is unusually high, to bring the ceiling color down two or three feet below the ceiling cove, covering with a wide molding the line where the wall and ceiling colors meet. A treatment of this kind tends to reduce the height of walls and also has a tendency to bring the ends of the room closer together.

Color Influences Lightness of Room

Dark rooms may be made to appear lighter by the use of light colors on the walls. Light gray,

buff, cream and ivory are good in dark rooms, as well as in small rooms, but yellow is the best color for this purpose. Yellow reflects more white light than any other hue of equal strength. In extremely dark rooms, where artificial illumination has to be resorted to in the daytime, yellow will be found the most economical color to use.

Glaring and unshaded rooms are made much more restful and cheerful by the use on the walls of green or blue or colors on the green or blue order. Greens and blues absorb more light than they reflect. Of course, in the very light tints, where a substantial amount of white has been used, this characteristic is not so pronounced. The stronger the natural light of a room, the deeper may be the green or blue employed.

Color Influences Warmth of Room

Red and yellow are warm colors as are all mixtures which contain both or either. We speak of warm yellow sunshine or red-hot metal. Wherever these colors are used, they give a feeling of warmth. This is true in varying degrees also of all modifications of red and yellow ranging from the palest straw tint down thru orange and brown, and from the most delicate rose to the deepest crimson and mahogany.

In rooms with bleak northern exposures, warm colors may be used to give the effect of warmth and cheer. In cooler climates, where the winters are long and severe, warm colors used on the walls will make pleasanter and more cheerful homes.

The range of colors from green thru violet are cool colors. Blue is the coolest. Green-blue and blue-

violet are the next coolest. Green and violet are less cool than green-blue and blue-violet. When the cool colors are used on the walls of rooms, they give a feeling of coolness. They are also restful and refreshing colors and should be used in sunny rooms and on the walls of homes or buildings in hot climates.

What Color for the Woodwork?

Not a few people are of the belief that white is the only correct treatment for woodwork in houses of the colonial type. This is a fallacy. Grays, greens, yellowish brown and other colors were commonly employed in the old homes.

Many beautiful effects may be obtained by painting the woodwork a contrasting color to the walls. If the walls are a very light color the woodwork may be carried out in a contrasting grayed color, or vice versa. For example, pale green walls are delightful with cream or grayed violet woodwork while deep ivory walls are exceedingly attractive with woodwork in robin's egg blue.

If the woodwork is to be dark, it is customary to finish it in natural wood or stain it. Dark-stained woodwork looks well with walls in a grayed tint of the same color. For example, red-brown woodwork is effective with cream walls and dark green woodwork with grayed green walls. In very small rooms, it is often advisable to treat the woodwork in the same color as the walls or just a shade or two darker.

Choosing the Ceiling Color

Ceilings should always be of a lighter color than the walls except in the case of very high ones when

a comparatively dark contrasting color is sometimes permissible. It is a mistake to make ceilings white. A white ceiling with colored walls is like a house without a roof. It does not hold the walls in their proper place as it has no color value and consequently gives the room an unfinished appearance. One's eye comes to an abrupt stop when the ceiling cove is reached and the impression is that of four walls standing alone without the necessary structure to hold them in place. A very slight tinge of the wall color in the ceiling carries the eye without an abrupt break from the walls to the ceiling and gives the room a finished appearance. It also shows that all of the structural planes have been carefully considered in the decoration, for the ceiling is indeed an important part of the structure of a room and its decoration should not be less carefully worked out than that of the other surfaces.

If the wall color is light, a good rule for mixing a ceiling color is to use one part of wall color to four parts of white. If a medium color is selected for the walls, it is better to take one part of wall color to eight parts of white.

Treating a Floor as a Unit

The mistake is sometimes made of introducing a series of unrelated color schemes on a floor or in a suite. When the living room, dining room, library and hall, for example, communicate by wide openings, there should be a fairly close relation between the various color schemes so as to tie them together. It is not necessary to use the self-same tint or shade on the walls of all the rooms but it is often a good plan to use the same color thruout, relying upon

tints and shades of that color to relieve the monotony.

If the openings between rooms are single doors, greater freedom is permissible but it is always best to avoid violent contrasts. The colors should be kept subdued.

Distribution of Color

The most pleasing effects are obtained in a room by having the lightest color on the ceiling, a darker color on the walls and the darkest color on the floor. If there is a dado, it should be darker than the wall and lighter than the floor.

Selecting Exterior Colors

The size and shape of a house, its natural surroundings, and the neighboring buildings are with a few exceptions factors to be considered before the colors for the exterior are chosen. A color combination may of itself be harmonious and still not be exactly the right choice for a particular style of house under certain conditions.

It is generally a good plan to use light colors on small houses. Light colors make them appear larger. When a small house is surrounded by trees, it needs to be painted in light colors, such as ivory, yellow and golden yellow to provide a contrast; otherwise it will not make any showing at all, due to shadows thrown on it. If the foliage is not dense, light green or grays offer a further suggestion.

Dark colors are at times just as desirable as light colors for large houses, altho nothing is handsomer than a generous-sized, well-proportioned dwelling painted white, colonial yellow or other light

colors. Just as light colors make a house appear larger, so dark colors make a house appear smaller. When a large house is surrounded by dense foliage which throws it into shadow, warm grays and tans provide a better contrast than very dark colors.

Tall, narrow houses look shorter and more in proportion when painted a light color with a dark contrasting trim. A two-color body treatment or split combination for the tall narrow house is also good. It must be remembered, however, that light colors and dark colors are greatly accentuated when used together. Therefore the two colors used should not contrast too strongly. The upper portion may be painted the darker color, preferably one blending with the roof. A medium color for the trim will help to bring the two body colors together.

A dark colored roof tends to lessen the apparent height of a house.

A large house on a small plot is best painted in unobtrusive colors. Grayed blues or grayed greens show off such a house to good advantage.

A small house on a large lot and surrounded by foliage shows to excellent advantage when painted in warm colors. Such colors have a tendency to make it look larger and more conspicuous. Yellow, orange-yellow, buff and ivory are good selections here.

Colors for Distinct Types

Custom has associated yellow or white with colonial houses. It is possible, however, to use grays to good advantage on houses of this type or those closely resembling the colonial.

The timber framing of houses built of cement and stucco, such as English half-timbered, Italian or

Renaissance, etc., are usually painted a dark color so as to give a pleasing contrast. Roofs, if painted, may be treated in bright or dull red or green or the same color as the timbered construction.

It is a mistaken notion that bungalows look best in dark colors. Many pleasing effects, especially on bungalows built partly of clapboards, may be secured by the use of white and light colors such as buff, gray, light brown, etc. The roofs of bungalows are nearly always painted or stained in strong, dark colors—venetian red and olive green for instance.

Relation to Neighboring Houses

Neighboring houses should be kept in mind in deciding upon a color scheme. The proper consideration of them may sometimes mean sacrificing a good color scheme already chosen but it will pay in the end. It is better to discard a certain harmonious combination than to have it killed by others which are out of tune with it.

A house situated between two houses should be in harmony with both of them. Suppose there is a yellow house on one side and a red house on the other. The house in the middle should be painted some tint or shade of a green-blue.

If a house on one side is very dull and a house on the other is very bright, the middle house should combine both colors. Otherwise it will look very dull itself when viewed from the side of the bright house or very bright when viewed from the side of the dull house. It should present a transition between the two. For instance, one of the houses is painted a very dead gray and the other a bright orange-yellow. A soft grayed green should be used

on the middle house. It will contain enough of the gray of the dull house to break the very abrupt contrast and still contain enough of a harmonizing color to make a pleasant transition to the bright orange-yellow house.

The Department of Decoration

If you have some special problem in decoration or color selection to solve, write us and our Department of Decoration will give it prompt attention. When writing for color scheme suggestions, please give us the information about your home requested below. The more we know about your home the more satisfactory will be the help we can give you.

Exterior

1. Are the outside walls built of wood, brick, tile, concrete, stucco or stone?
2. Of what material is the roof?
3. Are there window blinds?
4. In what direction does the house face?
5. Give description of surroundings, including colors of nearby houses.
6. What is your color preference for the body of the house?
7. If not a new house, what colors were used before?
8. Approximate size of house.
9. What is the style of architecture?

Interior

1. Give rough floor plan of house, stating dimensions of rooms.
2. What kind of wood is the trim?
3. Will you paint or stain trim?

4. Of what kind of wood is the floor?
5. Where there is paneling give height and description.
6. Give height of picture molding and chair-rail from floor.
7. Are the plastered walls rough or smooth finish?
8. Describe previous decoration if walls have been treated.
9. Describe fireplace if there is one and give location.
10. Give particular colors or other decoration already in mind.
11. Give elevation drawings or photograph if possible.

The Painter

Employ a good painter. It is not economy to set unskilled labor at a job of painting just because anyone can spread paint on in some sort of fashion. The skilled painter's experience in diagnosing the needs of the surface and his knowledge of just the right proportions of white-lead, linseed oil, turpentine and drier to fit the case make him a good investment. Like good materials, a good painter pays for himself.

Picking a Painter

An excellent way to choose a painter is to find out what class of work he is doing—who are his customers. If he works for particular people, if he can refer to satisfactory jobs he has done, he is probably competent and reliable. Do not expect him, however, to compete in price with the fellow who sprang up a full-fledged painter overnight.

Specify the Materials

The real painter has nothing to hide and is anxious to work for property-owners who know something about the relative merits of paints. The painter who knows his business is also always glad when good materials are specifically named. It gives him a definite basis on which to estimate and enables him to furnish a completed job which will add to his reputation. Nothing is so unfair to the honest, conscientious painter as to make him bid blindly. "Best materials" mean one thing to him and an entirely different thing to the unscrupulous man. Make them bid on the same materials by brand.

What Materials to Use

To see that a color scheme is carried out in a way which gives it the longest possible life is equally as important as selecting one which is harmonious and artistic. It goes without saying, therefore, that the materials to be used for the purpose deserve serious consideration.

A color scheme on the outside of a house is subjected to the severest kind of service. The paint is alternately drenched by rain and baked by the sun. It is shrunk by cold and stretched by heat. Not only must it be able to stand up under these trying conditions but it is called upon to protect from deterioration the surface which it decorates.

The test of time has made lead-and-oil paint the standard medium for serviceable and satisfactory exterior decoration. Lead-and-oil paint is composed of pure white-lead, pure linseed oil, turpentine and drier. It may be left white or it may be colored as

desired. It forms a moisture-proof, elastic film which accommodates itself to temperature changes without cracking or scaling. Besides this it wears down so slowly and so evenly that not only are its wearing and protective qualities of the highest order but it leaves a perfect surface for repainting without the expense of scraping or burning the old paint off. From every standpoint—decoration, protection and economy—lead-and-oil paint is the logical choice for exterior painting. Any experienced painter will say that this is so.

A color scheme on interior walls and woodwork is not subjected to the same hard service as an exterior color scheme. Nevertheless the superior qualities of white-lead paint dictate its use also on the interior. What is wanted is a paint which will not mar the beauty of an interior color scheme by cracking and scaling and which may be easily cleaned. Such a paint is that made of pure white-lead and flatting oil which produces a beautiful, even, smooth, glossless finish that may be washed with ordinary soap and water without injury.

One of the surest ways of obtaining decorative materials which will do full justice to your color scheme selections and also insure their long life is to buy only products which bear the name of a responsible manufacturer. Our well-known Dutch Boy white-lead has been the decorator's standby for years and is guaranteed by the famous Dutch Boy Painter trademark to be absolutely pure. We recommend Dutch Boy white-lead to you as we do our Dutch Boy linseed oil and Dutch Boy flatting oil which you will find of equally high quality.



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HALL

Hall

In many homes the visitor receives his welcome in the hall. It is there, also, that members of the family first come under the soothing influence of the home, tired after a day of business, school, shopping or other activities. It is desirable that a friendly, cheerful impression be created by the hall.

In general, the color scheme should be close to that of the living room, but light enough to help brighten the hall if it is poorly illuminated.

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LIVING ROOM

Living Room

The living room should offer an invitation to relax mentally and physically. Comfortable chairs, shaded lights, and soft-toned hangings, draperies and walls will help create the homelike, restful atmosphere so desirable in a living room.

For the decoration of the living room walls, tans, medium brown, warm gray, old blue, gray green and other soft colors are excellent.

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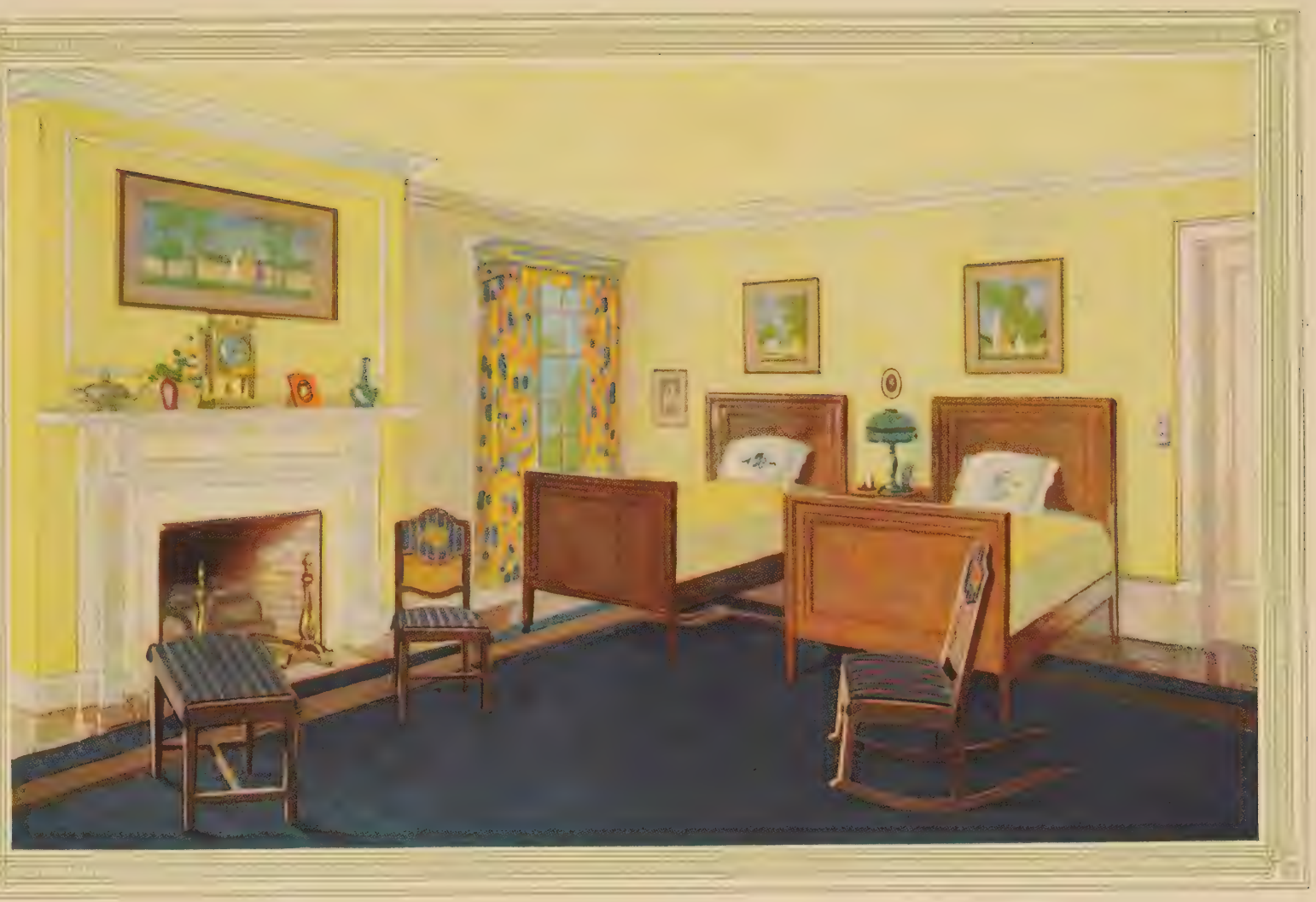
BEDROOM

Bedroom

The bedroom is the haven of rest in the home. Everything in it should make for tranquility; the walls, especially, because of their dominating area.

For the decoration of bedroom walls, creams, soft yellows, delicate blues and light grays are restful and appropriate colors.

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DINING ROOM

Dining Room

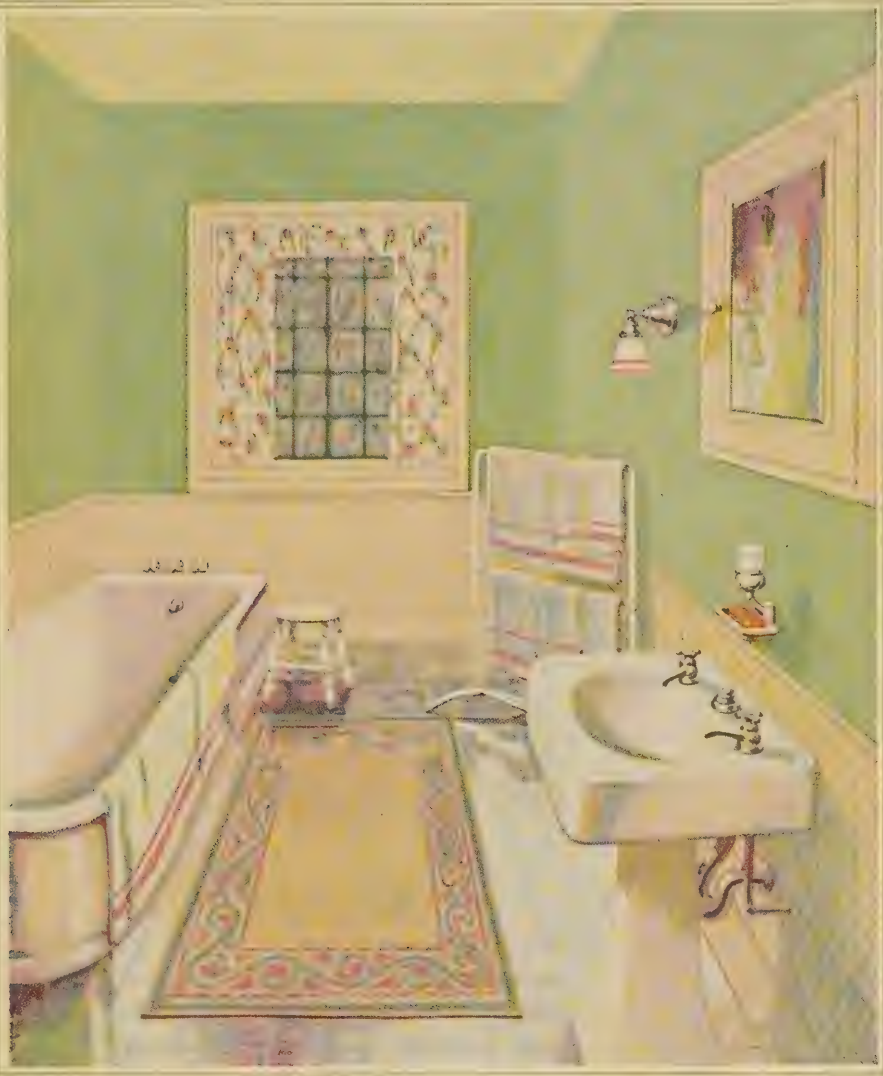
The dining room in a home should have a function other than that of merely an eating place. It should by its attractiveness put the family in a happy state of mind at meal time. It should by its charming table appointments and proper room decoration increase the enjoyment of the hours spent there. If gayety and spontaneity of thought prevail during the daily meals, the dining room will have achieved its true function.

For dining room walls, such colors as soft old blue, dull orange, gray green, dark tans and rich browns are suitable, if the room is not too dark.

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BATHROOM AND
KITCHEN

Bathroom and Kitchen

The kitchen is probably the most utilitarian room in the home. But that is no reason why, as is too often the case, the kitchen should be either dingy or unattractively decorated. A room used as much as the kitchen is should be bright, cheerful and clean-looking.

An all-white kitchen is preferred by many, but a color just off the white, such as a cream, is more satisfactory. It is less glaring and does not soil so readily. Light grays, soft greens and yellows may be used to good advantage.

The bathroom should be decorated in light tints to give an atmosphere of cleanliness. Ivory, creams, light grays and buff are suitable.

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COLONIAL

Colonial

Colonial architecture is so interesting in itself that it practically dictates the selection of its own color scheme. A colonial home, properly decorated, will usually look as well in one setting as another. The color scheme is in no way dependent on surrounding foliage or houses. It is dependent alone on the architecture of the particular type of colonial house to be decorated.

The function of color, therefore, is to emphasize the beautiful simplicity of architectural lines found in any type of colonial home. The color scheme should be selected with that end in view.

The color schemes selected for the three examples of colonial homes in this folder, varied slightly if desired to suit individual taste, will be found satisfactory for any house that resembles architecturally one of the types shown.

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ENGLISH

English

The architecture of the high-gabled, half-timbered type of English home should be allowed to influence the selection of the color scheme for its decoration.

Related colors, wisely selected, will give just the proper emphasis to the timber work in this type of English home. The color selected for the body finish should be lighter in value than that of the timber. Care should be taken, however, not to select related colors so close to each other in value that the timber detail will not be sharply defined. On the other hand, the color selected for the timber should not be so dark or "strong" that the house looks "top-heavy."

As a rule the selection of a color scheme for the English half-timbered home need not be influenced by surrounding houses or foliage. It usually depends on the architectural lines of the particular type to be decorated. If wisely selected, the color scheme will look well in any setting.

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TWO-FAMILY

Two-Family

To make a two-family home attractive in a distinctive way, a color scheme should be selected that will blend and be in perfect harmony with the surrounding houses and foliage. The colors should be unobtrusive and fairly closely related, that is they should be different shades of the same color.

Seldom should a portion of a two-family house be emphasized at the expense of the remainder. The trim, for example, should rarely stand out in a color that contrasts with the body color. It should be of the same color as the house, tho of different shade. There are exceptions, and an example of the proper handling of such an exception is given on the last page.

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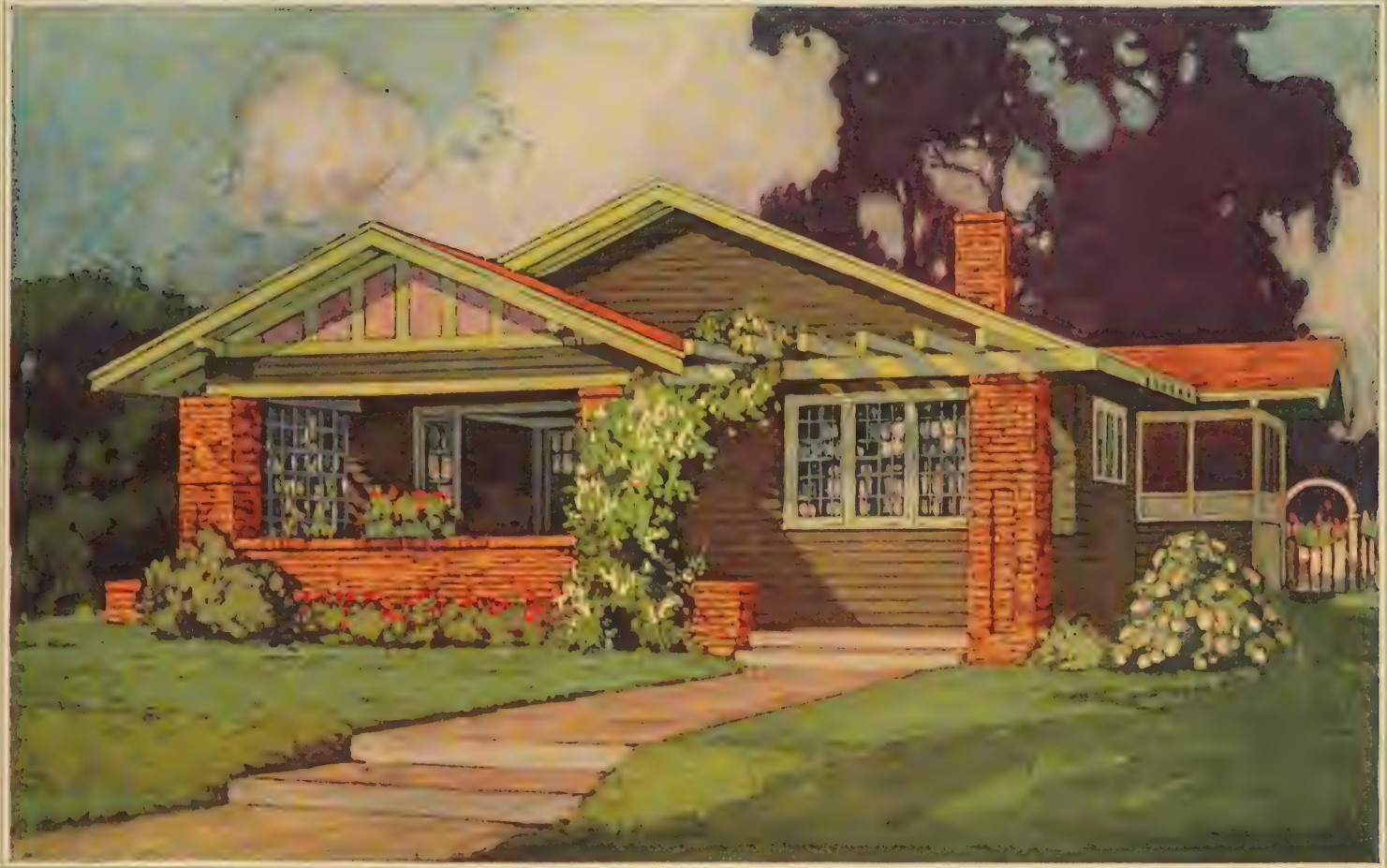


BUNGALOW

Bungalow

The choice of a color scheme for the bungalow type of home depends largely on its surroundings. The bungalow is a small house, often the smallest in the neighborhood. To make it stand out, the color scheme selected for its decoration should usually offer a striking contrast to the surrounding houses. If the bungalow is surrounded by foliage, colors contrasting with the foliage should be used in the color scheme.

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MODERN

Modern

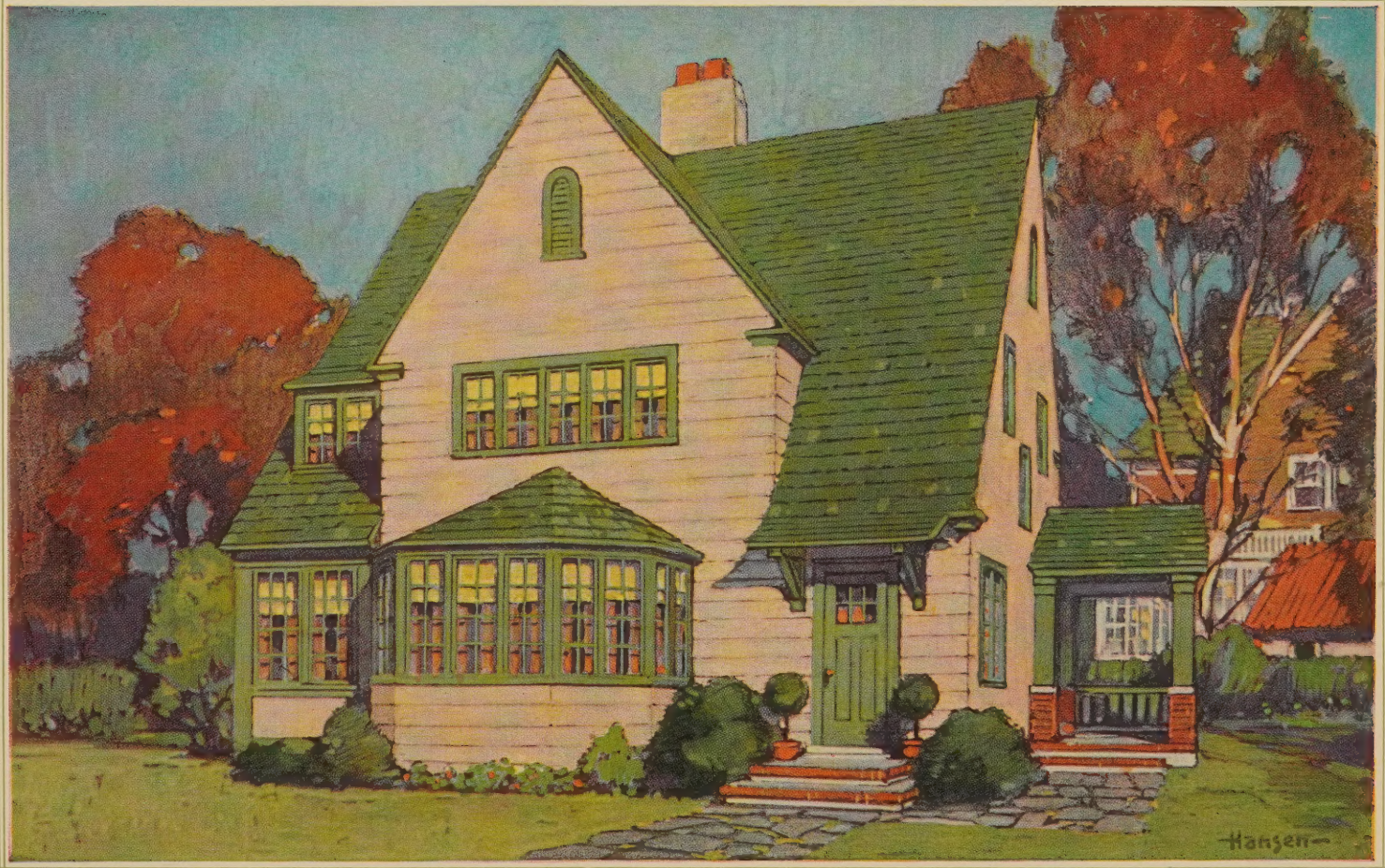
The selection of a color scheme for the American cottage or "modern" type of home depends about equally on the architecture of the house and its surroundings.

The simpler the color scheme the better. It should conform to the size and shape of the house and be in harmony with the surrounding houses and foliage.

The good taste of the owner, supplemented by the color scheme suggestions on these pages and by "Helpful Hints to Home Owners," enclosed in this portfolio, will assure a happy choice of a color scheme for the modern type of home.

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The exterior
of the home